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WRITER AND AUDIENCE.

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THIS TWO-UNIT TEACHING GUIDE FOR SECONDARY SCHOOL COMPOSITION IS DESIGNED TO HELP STUDENTS BECOME AWARE OF THE DECISIONS INVOLVED IN ESTABLISHING A VOICE OR "PERSONA" AND OF THE EFFECT THESE DECISIONS HAVE ON THE IMAGE THAT IS PROJECTED TO AN AUDIENCE. AN INTRODUCTION CONTAINS A RATIONALE AND SUGGESTED TEACHING PROCEDURES FOR DEVELOPING SKILL IN PRODUCING A PERSONA AND IN IDENTIFYING AN AUDIENCE. UNIT I, "IDENTIFYING THE WRITER," COMPARES A VARIED SELECTION OF PERSONA IN FOUR LESSONS--(1) HOW CHARACTER IS REVEALED IN PLAYS, (2) HOW THE AUTHOR STRIKES A POSE, (3) HOW THE PERSONA DEFINES VISION IN POETRY AND IN MASS MEDIA, AND (4) HOW STUDENT WRITERS ASSUME PERSONAE. UNIT II, "IDENTIFYING THE AUDIENCE," INCLUDES FIVE LESSONS--(1) HOW ONE PROCESS IS DESCRIBED DIFFERENTLY FOR FOUR DIFFERENT AUDIENCES, (2) HOW A PARTICULAR STYLE CAN PRODUCE A PARTICULAR KIND OF AUDIENCE AND IMITATORS, (3) HOW ONE THEME IS DEVELOPED THROUGH SEVERAL DIFFERENT MATERIALS, (4) HOW PERSONA CAN ADAPT TO VARIOUS AUDIENCES, AND (5) HOW PUBLIC MEN PROJECT THEIR PERSONAE FOR A PARTICULAR PURPOSE. EACH UNIT PRESENTS STUDY NOTES AND WRITING PROBLEMS DEVELOPED AROUND WRITING MODELS WHICH RANGE FROM RECENT MAGAZINE OR NEWSPAPER ARTICLES AND STUDENT WRITING TO POETRY AND EXCERPTS FROM PLAYS. WRITING MODELS ARE CITED, BUT NOT REPRINTED. SEE ALSO TE 000 124 AND TE 000 126 THROUGH TE 000 129. (JB)

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Writer and Audience

UNIT I

Identifying the Writer

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Introduction

Every minute of our public lives, whether we like it or not, whether we are aware of it or not, others are forming impressions of us. They observe our homes, our jobs, our clothes, our acquaintances, and our actions; and they form opinions about our character from these. Most of the time these observations are casual and undirected, and they produce quite general judgements--such as "He's a swinger" or "He's not with it"--which may not be followed by any action of importance. In most situations the observer is probably as little aware (consciously) of the causes of his opinions as the observed is of the results of his behavior and appearance. Both operate without much thought, and get along quite well too.

In certain situations, however, such generalized, more or less "natural" (or instinctive?) systems of inter-personal responses become, as it were, objects of thought. The observed wants to make an impression of some sort on the observer. The lover wants to project his sincerity and lover-ness, the general his authority and general-ness, the politician his wisdom or sense of expediency and politician-ness. The author (speaker or writer) wants to make contact with an audience, to make them feel something about himself. Most often what the author wants is that his audience should feel that he is a man of good character and good sense, or that their sympathy for him should not be lessened "by a low opinion of his intellectual abilities, and by a bad opinion of his morals."[1]

Of course want is a tricky word here. Perhaps it only means that, because the individual's role is clear, those who observe him can make a specific interpretation of his attempts to establish inter-personal relationships. In other words, when the role of the observed is clear, the observers have certain expectations. Whether the general wants to be thought a general doesn't matter; what probably does matter is that he knows that his audience wants to think him one. And therefore he must give them the signs of his role. This is what the speech teacher means when he tells his class that even before they begin to speak, their audience has some impression of them, has already formed an attitude that will make them more or less receptive to what is to be said.

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[1] George Campbell, The Philosophy of Rhetoric, Book I, Chapter IX, (Vol. I, page 144 in the first edition, London, 1776.)

i

The importance of the relationship between speaker (writer) and audience has been with us ever since Corax and Tisias came out of Sicily and began to teach young Athenians the virtue of style as a means of pleasing the crowd and achieving ascendancy over it. Aristotle's description of the relationship conforms to the general Greek tradition:

> But since rhetoric exists to affect the giving of decisions--the hearers decide between one political speaker and another, and a legal verdict is a decision[2]--the orator must not only try to make the argument of his speech demonstrative and worthy of belief; he must also make his own character look right and put his hearers, who are to decide, into the right frame of mind. (Rhetoric, Book II, 1377b.)

What Aristotle seems to have had in mind was signs that "inspire confidence in the orator's own character"; the audience needs to feel that the orator has "good sense, good moral character, and good will." (1378a)

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[2] It is interesting to notice that the parenthesis includes forensic and legislative oratory, but omits epideictic. Presumably Aristotle would have said that in an epideictic speech the audience decides whether or not to accept the given characterization of the subject.

Centuries later in The Philosophy of Rhetoric George Campbell was telling the gentlemen of England much the same thing:

> In order to evince the truth considered by itself, conclusive arguments alone are requisite; but in order to convince me by these arguments, it is moreover requisite that they be understood, that they be attended to, that they be remembered by me; and in order to persuade me by them to any particular action or conduct, it is further requisite, that by interesting me in the subject, they may, as it were, be felt. It is not therefore the understanding alone that is here concerned. If the orator would prove successful, it is necessary that he engage in his service all these different powers of the mind, the imagination, the memory, and the passions. These are not the supplanters of reason, or even rivals in her sway; they are her handmaids, by whose ministry she is enabled to usher truth into the heart, and procure it there a favorable reception.[3]

For much, perhaps too much, of the history of rhetoric, the relationship between speaker and audience has been explored (or has seemed to be) in a fairly schematic way. The assumption seems to have been that the speaker has no significant characteristic save that of projecting, for example, "good sense, good moral character, and good will." And similarly the audience has been thought of as having no significant characteristic except, perhaps, a willingness to be influenced or a capacity for feeling sympathy (or its opposite) for a speaker. Even Aristotle says, "we assume an audience of untrained thinkers," "who cannot take in at a glance a complicated argument, or follow a long train of reasoning." (Rhet., 1357a) Indeed most of the time the relationship has been seen as somehow involving a deception of the audience by the speaker. Whether the good speaker is the man who knows or seeks the arguments that will make truth effective (as Aristotle said), or whether he is the skilled man who knows how to use language to "move" an audience (as the Sophists seem to have taught)--in either case he has been seen as seeking to gain ascendancy over his audience.

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[3] Book I, Chapter VII. (Vol. I, page 186 in the first edition, London, 1776.)

Modern theorists have somewhat complicated the theory by presupposing a separation between a speaker revealed by the document and the man who is speaking. In fiction and poems, they would say, there somehow comes to be a person, created by the author and somewhat removed from him, who is, as it were, a part or an effect of the work itself. In many ways this "speaker" is as fictitious as any character in the work. This is clearly so when there is a first-person narrator. But even with works written in the third person, it is supposed that a "speaker" is developed which is also a creation of the "real" author, or at least that the two can be distinguished. (See Wayne C. Booth, The Rhetoric of Fiction [Chicago, 1961], especially the analyses in Section II.) In essay, article, or speech, a similar separation may be made.

Psychologists might say that the author (the "real" person who is doing the composing) is role-playing or simulating a person different from himself--a game-situation, the jargon has it. Literary critics like to call this other person, this second self, the writer's persona. (The word is the Latin word for mask. In this technical modern use, it is probably a specialization of Jung's name for his concept of the total pattern of behavior that the individual uses to depict himself to the world.) Whether he intends to or not, every writer somehow asserts such a "self," if only because he does not and cannot present "all" of himself on any single occasion.

It has been noted[4] that the authors of the Declaration of Independence might have included "wife-beaters, slave-holders, and drunks." But of course the "speaker" of the Declaration, the person whom we somehow imagine to be uttering the great words, reveals none of the "real" psychological or social characteristics of the writers. In material, style, and thought, the Declaration presents a speaker who is only a public or legislative person, and specifically one having a full background in the British parliamentary, and the classical literary-philosophical, traditions. It is not so much that the real authors chose this role; it is rather that they had it thrust upon them by the exigencies of their situation, the expectations of their audience. To put it simply, the writers of the Declaration of Independence used the political dialect of their time.

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[4] By the writers of the tenth grade unit on "macro-rhetoric" at the Nebraska Curriculum Center.

Perhaps we should think of the speaker-audience relationship as one in which the audience works on the speaker, or as one in which the speaker responds to his feelings for what he supposes "people" to expect of a speaker in his situation as he defines it. There are constants, of course. In a way the speaker is always himself. (The anima persists.) But still he is always making adjustments of that self to meet the needs of particular occasions. Senator Dirksen giving a Fourth of July oration would speak somewhat differently from Senator Dirksen in a Senate caucus, trying to achieve a consensus on a piece of legislation. Had the writers of the Declaration been trying to reach those embattled farmers and storekeepers who made the Revolution, they would probably have made some changes in the signs of their speaker. They would, perhaps, have been just a little less formal, a little less classical in their style; and for their material they might have turned more to the complaints of the workers and producers, less to those of the merchants and fonctionnaires.

But probably the total effect of such a Declaration would seem to us now pretty much like that of the one we have. For even those embattled farmers would have expected the speaker of such a legislative document to be classically trained and aware of "the course of human events" as described by the philosophers, orators, and poets that were then the staple of study in both school and college.[5] Today no one--neither people nor legislators (perhaps not even professors)--would expect signs in deliberative orators that they had had such an educational experience. The Declaration would be quite a different sort of work if written today, simply because of the different expectations that its audience (and hence its writers) would hold about the "speaker" of such a document. Even Roosevelt and Kennedy, the most "educated" and style-conscious Presidents in the last forty years did not--and could not--sound like one of the great oratorical legislators of the early nineteenth century; for their audiences would not have expected them to; indeed, probably wouldn't have "liked" them if they had.

ii

Establishing a voice is one of the chief problems of student writers. Sometimes they seem to have no voice at all, or a kind of institutionalized monotone. Knowing that they are being tested, they try to protect themselves by seeking anonymity in general material and a style that is impersonal and correct, according to their lights. At other times, they seem to be all voice, as it were. For, conscious that they are "writing," they borrow from whatever levels of the literary tradition they know or whichever ones they associate with "English." The result is a bookish and sentimental style and material, which in older or more experienced writers would be called simply vulgar. In either case, the product (that is, the paper or theme) is more or less removed from the reality of its composer, and the speaker that it suggests is likely not to have the qualities that are currently expected of speakers.

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[5] The earliest statutes of Harvard College (1642) set as part of the admission requirements the ability to read Cicero at sight. In 1655 a student transcription of the statutes adds the works of Socrates (though apparently as a means of learning Greek grammar). The admission requirements of the other colonial colleges were roughly similar. It should not be forgotten that down to the middle of the nineteenth century the curriculum of the American college was predominantly philosophical, grammatical, and rhetorical; a study of classical literature and history to prepare boys to study for the law and ministry.

The students' problem is not that they have no sense of audience. One might say rather that they work too hard to please, expend too much energy in trying to do what "teacher" wants. This is perhaps most true of students who are known as good writers. Generally overwhelmed by defenses of correctness and good English, and with their ears faintly ringing in tune to Thomas Carlyle and John Ruskin or, if they are especially unfortunate, to Winston Churchill and Thornton Wilder, these good writers simply do not know, or at least they are not sufficiently aware of, the general and specific expectations that people nowadays have when they become readers or listeners--that is, members of audiences on particular occasions. As a result good student writers often use a mandarin sort of dialect that is peculiar to the classroom, and they produce as communications only themes.

The girl who wrote the following paper had an idea worth expressing, but the effect of her style is fussy and self-conscious, and many readers would conclude that she was less interested in developing her idea than in making herself feel like a writer, in the schoolroom sense of the word.

"The opportunities presented high school teens . . ." to
". . .which result in a broader outlook on life."

The complete model will be found in the selection "Exchange Students: An Evaluation" by Eddye-Lou Edwards, published in the Chicago Tribune, January 31, 1965, Section ION, p. 6.

The paper is little more than a collection of undefined general statements, producing a minimum of meaning. From what the girl wrote, it is hard to tell whether she had ever been an exchange student, or was only writing out of a pious imagination. For in spite of her subject, at no time does she use any facts or any observed details of human beings in action. Instead she talks only of general words like "teens," "the cognizant scholar," "one," and "the student." She builds sentence after sentence around abstractions like "opportunities," "living as a member of a foreign family," "Living and studying abroad," "comparisons," "rewarding adventures." Naturally there are not many things that abstractions can do, and so for the most part the girl had to finish her sentences with verbs that are actual or virtual copulas. And typically, she reduced full verbs to nouns and adjectives: "idea of living," "living and studying," "necessitating the making," "a chance to arrive," "conclusions derived," and so forth.

It is perhaps a minor point, but still one worth noting as characteristic of the paper, that the girl handled formal English clumsily and insecurely. She has a foreign family living in its native environment. She uses "cognizant" and "versed" as simple attributive adjectives. Though she can put sentences together, she cannot always make them meaningful. She has opportunities bestowing innumerable experiences, and values them for doing so. But how can opportunities do anything at all, much less so lofty an action as bestowing. And why should there be a value to the experiences, when the nature and quality are left indeterminate? She has another puzzler in "The very idea of living as a member of a foreign family . . . is, in itself, priceless . . . ." Presumably very here means "mere." But if the mere idea of something is priceless, what of the actuality? Is it more or less than priceless? But the question is meaningless, for by "in itself" the girl seems to say that she is, indeed, interested in the idea alone, without any physical realization. Quite apparently the girl has what is known as a good vocabulary and some awareness of the structure of the English simple sentence. But she has little, if any, feeling for English idiom or the run of a complex sentence. Did she, perhaps, get her vocabulary from studying word lists and her sense of sentence form from doing exercises in sentence analysis?

On this analysis, the paper must be considered a failure because of its style (or anti-style) which suggests a speaker who is young, untrained, and inexperienced, perhaps even a little pretentious and certainly rather sentimental. But notice. The paper was submitted by a teacher to a metropolitan newspaper, one which is, incidentally, characterized by very lively, forceful, and specific writing. And the paper was published, as an example of good student writing, it would seem. If publication is a sign of success, then, in some sense, the paper is not at all a failure. And perhaps the girl was quite right to adopt the style she did, given that time and that place and that audience.

iii

As noted above, the effective audience of a writer is within his own mind. It is a sort of construction of his own intuitions or bright guesses about the public worth of his ideas. Take the writer whose work is most like that of students; that is, the man who does miscellaneous non-fiction articles for general magazines. On any particular occasion, he probably gets his sense of audience by a process something like this.

First this sort of writer may get a feeling that some subject is interesting people, or is about to do so.[7] Perhaps he has overheard some conversations on the subway or down at the supermarket or coffee shop. Perhaps he has noticed a series of similar news stories or broadcasts, or similar articles in magazines. Or perhaps he just catches a glimpse of human action which reminds him of a general idea.

Next he thinks over what he knows about the subject, what he has in his files, what he can easily work up about it. Then, if he begins to see material and interest developing, he probably is ready to think about placing the article. On the basis of his past experience, he knows that an article of the sort he has in mind could go in any one of several magazines. Why he chooses to approach one rather than another will most likely depend on rather irrelevant considerations like the rate of pay or the current relationship between the writer and the editor in charge of the kind of articles he does.[8] At any rate, for one reason or another, he sends off a query to find out whether the editor will be interested in the article he is thinking of writing.

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[7] Sometimes, of course, it is the editor who gives the writer the idea. See Glenn Gundell, WRITING--From Idea to Printed Page (Garden City, N.Y.: Doubleday and Company, 1949), pp. 207ff.

The editor will ask himself whether the proposed article will be read by some of the thousands (or millions) of people he needs to sell his magazine to. Most of the time he doesn't ask whether the magazine will be bought because of the article, but only whether, once it is bought for whatever reasons magazines are bought, the article will be read by some few or many of the purchasers.

Here at last the writer may be said to have an audience outside himself. But this audience is still not the readers of the article. It is again only a kind of internal construction of what the editor thinks will interest or satisfy some one of the various audiences among the people who buy his magazine. Assuming that he finds the subject a possible one, the editor will agree to look at the article. When he has it in hand, he will read it, asking himself all the time whether its qualities of language and thought, of style and form will appeal to or interest at least some of the people who buy his magazine. Of course, like the writer, the editor has nothing more substantial to go on than his own guesses and intuitions about the current interests and tastes of the various audiences among those purchasers.

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[8] In the June 1965 Esquire (pp. 76-9, 164), there is an article on the Harvard Society of Fellows. So far as I can see, the only Esquirean detail in the whole piece is the title: "The Best Fellows at Harvard." Except for this curiously inappropriate reminiscence of Owen Johnson, the article might have appeared in any general magazine.

Having so little that is certain to work with, the teacher is reduced to generalities (if not platitudes) when he tries to tell students what to do, what kind of decisions and choices they must make, if they are to convey useful and successful attitudes toward themselves and their audiences. At best, perhaps, he can only suggest some of the more obvious linguistic and formal signs by which readers make inferences about writers and their audiences. A teacher may, for example, warn students that they must choose words they use to describe themselves or to address their audiences. Students should also, it will be said, consider the degree and kind of order they will use, whether, for example, they will choose an associative or logical organizing principle. The choice of diction will be mentioned as important: Are there many or few words from the common vocabulary? Does the language show much or little literary influence? Another matter of importance is the syntax: Are the sentence patterns more or less colloquial? Do they suggest much or little acquaintance with literature, and with what sort? Most important is the material in the article: the number and kind of details, the source of examples and arguments, the relationship between argument and evidence (and the comparative amount of each), and the kind of thought process supporting the whole.

The following lessons are designed to make students aware of how such qualities of the finished work as those mentioned above affect the picture of themselves that they give their readers, and likewise the pictures of their audience that the readers infer. The technique is to order students to examine pieces of finished writing for the signs that led them to conclusions about the writer and his view of the audience. Of course these questions are focussed on the finished product; but then, it is hard to catch a writer writing and even harder to devise ways of watching the thought-processes of one if he would be caught. The hope is that even this indirect kind of analysis will help students toward an understanding of, or at least a feeling for, the kind of decisions they must make--indeed, the kind they _do_ make--when they are engaged in composing.

Perhaps what a writer needs most is to become aware of himself writing, of what he is doing as he writes. There is a story about Thackeray that bears on this point. In the scene in _Vanity Fair_ in which Rawdon Crawley discovers his wife having supper with Lord Steyne, Thackeray shows Becky ruined and terrified but at the same time admiring her husband for his rage and his strength. As he added the final detail, Thackeray is supposed to have thrown down his pen and cried, "That is a stroke of genius." On the one hand Thackeray was able to feel or invent the complex emotions of Becky in her wretchedness; on the other he could, as writer, enjoy his own artistic effect.

Unfortunately there are no rules, no easy gimmicks for directing student to this kind of self-consciousness about their work. Perhaps this lack is felt most keenly when teachers have to think about classroom presentation of the topics of writer's persona and the audience. Here, if anywhere, skill and control depend on experience and growth. There is no real theory to work from, but instead only some vague notions about the need to make contact with an audience. As a result, each writer must work in his own way, as best he can, toward an understanding of, or at least a feeling for, how he will manage his thought and his language so as to present to his audiences, if not the speakers that they want or expect, at least speakers that they will recognize as being, for some reason, worth attending to.

As a conclusion to these remarks on audience and persona, it may be a good thing to repeat Aristotle's great strictures at the beginning of the Rhetoric.

> Now, the framers of the current treatises on rhetoric have constructed but a small portion of that art. The modes of persuasion[9] are the only true constituents of the art: everything else is merely accessory. These writers, however, say nothing about enthymemes,[10] which are the substance of rhetorical persuasion, but deal mainly with non-essentials. The arrousing of prejudice, pity, anger, and similar emotions has nothing to do with the essential facts, but is merely a personal appeal to the man who is judging the case. . . . It is not right to pervert the judge by moving him to anger or envy or pity--one might as well warp a carpenter's rule before using it. (1354^a)

For unless these cautions be kept in mind it could rightly be said that rhetoricians have once again succumbed to the Sophists and have reduced their study to an exploration of the ways a speaker may dominate the emotions of his audience.

---

[9] That is, logical arguments.

[10] "A sort of syllogism," according to Aristotle; i.e., one dealing with probabilities not certainties.

Introductory Discussion

The general objective of these lessons is to develop in students an awareness of or a sensitivity to the identity that is developed by (or contained in) all the observable surface characteristics--in short, the appearance--of a piece of writing.

Students will be becoming conscious of the qualitative or attitudinal significance of such characteristics of a work as the following:

a. word choice, especially of figures

b. sentence characteristics (length, structure, complexity, etc.)

c. texture of his discourse

d. expressed and unexpressed values and feelings

e. (even) the characteristics of his writing and manuscript

The following short exercise will introduce and dramatize the point to be made.

Procedure:

Exhibit two pieces of written work (student's papers or personal or business letters) to the class. Hold them up so that the class can see them but not read them. One of the papers should be neatly written and the other should be blatantly messy. Ask the students to comment on characteristics of the two papers. Almost certainly the answers will be phrased in terms of the writer, or in words which apply to persons not papers. ("It looks careless." "It's very neat.") Make the point that the mere appearance of the papers (irrespective of the content) led the class to make inferences about the writers: that the one is careless, messy, indifferent to his reader and his subject, and perhaps even disrespectful and dirty, while the other is neat, orderly, careful, and concerned for his reader's opinion.

As the students comment on the papers, ask if we can tell for sure that these characteristics are real characteristics of the authors. (Could the authors be unaware of the personal image which they present?) Could the personal images result from their ignorance of the effect the appearance of a paper has on the reader. Could the writer of the messy paper be a neat, logical, orderly person?) For the best effect, the answer to the last question should turn out to be "yes"; i.e. the paper should be a good one.

Following the above discussion you will want to remind the students that:

1. a reader receives an impression of the writer before he even begins to read the paper;
2. a writer presents an image of himself to the reader even though he may not be thinking about doing so;
3. the impression created by the appearance of a piece of writing on the reader can be very important.

Of course you should want to emphasize that neatness, orderliness, carefulness, and other such qualities of papers are, at best, of secondary value. They may be necessary, but they are hardly sufficient, causes of success; and admiration for them should be tempered.

Lesson I

Character-revelation in Plays

Note to teacher:

The material of this lesson is taken from plays, for the obvious reason the the dramatic "speech" (i.e. the unit of dialog) often is packed with linguistic clues on the basis of which the audience makes inferences about the character of the speaker. The dramatic speech is a conspicuous example of the use of the secondary suggestive power of words to convey meanings that frame or add to those of the actual sentence statements.

The speeches are intended to be used as teaching materials; that is, as the basis for class discussion. In each case the commentary indicates the points to be made; a summary or conclusion is also given. It is to be hoped that both points and conclusions can be elicited by discussion, not given by lecture.

The speeches in Lesson I are out of context and thus some situational meanings will be lost. If thought necessary, the exercise can be developed to include them.

1.

"Fuffy: 'Hi, Judy! Just finished my autobiography.[1] It's
a killer-diller! Wanna hear it?'"

The complete model will be found in the play Junior Miss by Jerome Chodorov and Joseph A. Fields (New York: Random House, Inc., 1942), p.18.

Source for this lesson was the anthology Five Broadway Plays edited by J. Rodger Gow and Helen J. Hanlon (New York: Globe Book Company, 1948), p. 9.

Note more formal versions:

> Hi! Judy, I've just finished my autobiography. It's good. Want to hear it?
>
> Hello, Judy! I have just completed my autobiography. I think it will satisfy Miss Carpenter. Would you like to hear it?

Note the following points:

1. Informal greeting
2. Omission of subject
3. Slang (juvenile)
4. Contractions to represent speech

The point to be made is that these details do more in the way of typing than of individualizing the speaker. From them we conclude that the speaker is young, girlish, and (possibly) excitable. But even the excitability is a class characteristic: one of the qualitites that adults associate with young people.

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[1] To be consistent, the sentence ought to be: "Got my autobiography done." What conclusion about Miss Benson does this fact begin to lead you toward?

2.

"Van: (walking to the cliff edge) 'Look at it, Judy. That's the Chevrolet factory . . .' to '. . .They plugged the dice.'"

The entire model will be found in the play High Tor by Maxwell Anderson (New York: William Sloane Associates, Inc., 1937), p. 8.

Source for this lesson was the book Five Broadway Plays edited by J. Rodger Gow and Helen J. Hanlon (New York: Globe Book Company, 1948), p. 92.

Note the following points:

1. The short, staccato phrasing, which is a way of suggesting intense feeling. Presumably Van always operates at this pitch.
2. The association of prison and factory, which connates a rejection of established values.
3. The attitude toward cars ("the goddam thing").
4. The association of factory and prison with education.

5. "polis" for "police"--a rural pronunciation?

   "rung" for "rang"--a rural verb form?

   The forms establish that Van does not belong to the responsible ones of the world.

6. "Not for your Uncle Dudley"--middle class, rather polite slang, perhaps a little old fashioned even at the time of the play.

   "They plugged the dice"--originally, perhaps, thieves' or gamblers' argot, but by the time of the play reduced to general slang.

In the style as well as statement the passage is designed to present Van as a more or less free spirit who has conspicuously rejected the values and forms of middle class life. It is perhaps relevant that his speech is motivated by a question from Judy:

> You didn't like
> the Chevrolet factory either?

3.

"Lady Bracknell: I'm sorry if we are a little late, Algernon, but . . ." to ". . .those nice cucumber sandwiches you promised me."

The complete model is taken from the play The Importance of Being Earnest by Oscar Wilde.

Source for this model was the anthology Plays [5 by Oscar Wilde] (Baltimore, Md.: Penguin Books, Inc.), p. 261.

Note the following points:

1. "a little late"--the call to offer condolences has delayed her only a little
2. "obliged to call"--but she makes the call on her way to tea
3. "her poor husband's death"--poor because he had died, or poor because of the woman he was married to?
4. "quite twenty years younger"--the detail completes the suggestion in #3.
5. "And now"--having explained and apologized, she can get to the business of her visit.
6. The rush of short, almost exclamatory sentences, which seem to dart back and forth between the subjects in her mind.

This is Lady Bracknell's third speech in the play. It is a brilliant little stroke in Wilde's portrait of one variety of stage society-woman: self-centered, apparently scatter-brained, but dominated by her perception of material reality. She knows the way of the world.

4.

"Eugene: 'A locomotive. Have you put . . .' to '. . .a whole
country clicking through your hand.'"

The complete model will be found in the play Look Homeward Angel by Ketti Frings (New York: Charles Scribner's Sons, 1958), p. 76.

Note the following points:

1. The long middle sentence--a plain indication that the speaker has impulses toward poetry.
2. "the beauty of the people in the way they live"--more poetry, perhaps modelled on one of Whitman's catalogs.
3. The details in the middle sentence suggesting interest in nature and humble people.

It should be noted that the details throughout are rather general and obvious. They do not suggest much except a dreamy (not to say vacuous) poeticizing of reality.

Inspector: Supernatural fiddle-faddle! Why not say plainly a conspiracy against constituted authority? And what is the object of it? Simply to bring the workings of our enlightened democracy into contempt and ridicule. And who are the members of this conspiracy? A young girl and a ghost? Nonsense. This whole town is involved, and you know it. Tell me, Doctor, how does it happen that every night at midnight, an unseen hand adds a thirteenth stroke to the hour? Eh? How is that the very moment a high government official sits on a public bench that bench miraculously becomes sticky with green paint? Hm? And why is it that at the café, the sugar in other people's coffee dissolves, but the sugar in my coffee never dissolves? What?--I give you fair warning, you and all of you, this radical nonsense has gone too far! This very evening we are going to have a showdown--you and Isabel and this ghost and I. . . . It's quite clear to me that there is a concerted movement on foot here to undermine the basis of established government, which is founded, necessarily, on a sound acceptance of the fact that in this world we can never get what we want. There is entirely too much happiness in this community for the good of the nation. Everywhere you look, people are smiling and neglecting their work. The surrounding districts are beginning to ask questions. The movement is small, but these things spread like

5.

"Inspector: 'Supernatural fiddle-faddle!. . .' to '. . .and
this ghost and I . . . . It's quite clear to me
. . .' to '. . .be answerable for the consequences.'"

The complete model will be found in the play The Enchanted by Jean Giraudoux (New York: Random House, Inc., 1950), pp. 63-64.

Note the following points:

(This speech occurs at a point in the play when there has been a delay in the investigation of the Ghost which seems to be having a strange effect on the community [the motorcycle in the town lottery was won by the captain of the football team instead of the Mother-Superior of the convent, the cash prize went to the neediest couple in town instead of to M. Dumas the richest man in town, two people were run over by a truck, not the youngest and healthiest of the townspeople, but the oldest and most decrepit who happened to be also the stingiest and most venomous]. The Inspector has listened patiently through an interview with the town gossips who have had nothing concrete to report, an interview with a suspect schoolteacher who is merely young and romantic, and an argument about the incomparable glory of the sight of Madame Lambert bending over her jewelry case to fasten a watch on a young man's wrist. Now that the rural officials have their chance, the delegate from the French national government feels impelled to step in and straighten out the case. His speech is in reply to the Doctor's rather taunting question: Don't tell us, Inspector, that you are beginning to notice some supernatural influence?)

1. The apparent ridiculousness of the Doctor's suggestion that an official of France would be swayed by the supernatural.
2. The bureaucratic jargon: "constituted authority", "Enlightened democracy", "concerted movement", "founded, necessarily, on a sound acceptance of the fact that", and "answerable for the consequences".
3. The fear of "contempt and ridicule" and the questions which the surrounding districts are beginning to ask: a love of the status quo even though it might not be a happy situation.
4. The question-answer section of the speech which poses as an investigative device but is rather merely a way for the Inspector to sound interested in finding the truth while really spouting his own opinions.
5. His insecurity (undoubtedly a caricaturing of elected officials) as evinced by his feelings of persecution (the wet paint on the benches and the sugar for his coffee).
6. The acceptance of the seriousness of life and the suggestion that there is "too much happiness" and we should not expect to ever "get what we want".

The role is a caricature of the public official who believes in his self-importance, loves to hear himself talk, likes high-sounding phrases which mean very little, and thinks of himself as scientific. At the same time he is insecure and perhaps not too perceptive.

Writing problem:

1. Have students find two or three additional speeches by these characters and examine them for material supporting the summaries given here. Obviously additional character details should be expected and looked for.
2. Ask students to write one sentence characterizations of these speakers.

6.

The speaker is Richard, Duke of Gloucester, whose brother King Edward the Fourth, has lately taken the throne of England from King Henry the Sixth. This is the first speech in the play; it is both a soliloquy and a kind of expository narrative. Certain facts about Richard are established; at the same time the situation which starts the action is described.

Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums chang'd to merry meetings,
Our dreadful marches to delightful measures.
Grim-visag'd war hath smooth'd his wrinkled front,

Line 2. sun of York: the King, son of Richard Plantagenet, Duke of York

3. lour'd: lowered

5. our: in this and the following lines *our* refers both to "our Yorkist party" and (with a play on the royal pronoun, *we-our*, to the King).

arms: armour

9. war: again, the reference is to King Edward as well as to the personification or god of War.

front: forehead

And now instead of mounting barbed steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I--that am not shaped for sportive tricks
Nor made to court an amorous looking glass--
I--that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph--
I--that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinished, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them--
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity.
And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,

Line 10. barbed: armored on chest and flanks.

17. wanton ambling nymph: the emphasis is on wanton; nymph probably in the meaning of "dissolute woman." The reference is to the Queen.

20. sent before my time: prematurely born

22. unfashionable: badly made

23. as I halt: when I limp

26. sun: contains a reference to sun in line 1; i.e. Edward,the King.

I am determined to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels, and dreams,
To set my brother Clarence and the King
In deadly hate the one against the other;
And if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up--
About a prophecy which says that G
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul. Here Clarence comes!

from *Richard III*
by William Shakespeare

Line 32. inductions: prologues (as in a play).

38. Clarence: the Duke of Clarence, brother of the King and Gloucester.

mew'd up: confined; a *mew* is a cage for birds when moulting or being fattened, also a pen for animals being fattened.

Note the following points:

Obviously Gloucester is a villain. He tells us so (Lines 30, 37, 41), and his proposed actions prove his claim. But villainy is no very special rôle. What one asks about is the special qualities of Gloucester's villainy. Indeed, since this is Shakespeare, one may ask what sort of person Gloucester is. The answer to both questions is found in Gloucester's style, in the way he expresses his villainy.

1. Lines 1-4. A rather stiff, perfunctory figure. Gloucester may already be using (and parodying) the courtly style of his now royal brother. In "this sun of York" Gloucester expresses both amusement and contempt.
2. Lines 5-13. The first line is still rather stiff, as if he is feeling his way. But beginning with Line 6, Gloucester's wit and energy assert themselves. He is carried away by (1) his need to express contempt for his brother and (2) his delight in expressing the contempt by uncontrolled parody of royal speech.
3. Lines 6-8. A splendid opportunity for an actor, who should see Gloucester enjoying the contrasting half lines: he snaps out the first half modulates the second half to a softness not unmixed with contempt. Gloucester is a warrior, and he knows how uneasy is the Yorkist hold and claim on the throne.
4. Line 14. At the same time, in his brother's character and behavior, Gloucester may find his opportunity. Hence the abrupt change to his own plans.
5. Lines 14-23, 24-27. Note the emphatic "I's." The first two are followed by something close to exclamations; his contempt turns against himself. After the third "I" there is another rush of words, as Gloucester is carried away by (or into?) his own thoughts. At Line 24 he has to begin his sentence over again.
6. Lines 26-27. But how can he delight to be no more than a shadow from the light of his brother's presence? Because he will be thought weak and will be unnoticed. And how

can he enjoy talking about his deformity. Because, again, people will not notice his true thoughts.

Gloucester is no simple villain, however much he may announce it. He will have it that his villainy is natural or at least caused by his unnatural form. But Shakespeare is careful to give him energy, intelligence, wit--ability, in the fullest meaning of the word. It is remarkable how much of Gloucester's personal quality is established in this single speech.

Writing problems:

1. On the basis of a close reading of Gloucester's opening soliloquy, write a description of his character.
2. Putting this soliloquy in its context in the play, show how Gloucester's (King Richard's) speeches in the closing scenes, before and during the battle of Bosworth, repeat the point made in the opening statement.
3. Richard's soliloquy is unique among these speeches in that it is addressed to the audience. How does he conceive his audience, and what does he hope to accomplish with them? What, if anything does this tell us about his character?

Lesson II

The Author Strikes a Pose

Note to teacher:

Often an author will find it useful to turn himself into a kind of dramatic character by a deliberate exaggeration of certain of his natural mannerisms. We are meant to be aware of the identity of the speaker and of the fact that he is disguising his voice somewhat. The technique can entail some problems of interpretation and evaluation, as these examples will show.

1.

"I stepped off the train at 8 p.m. . . ." to "and giving an imitation of Sidney Carton" . . . ."The hotel was one of the kind . . ." to "at a cost of $32,470 per annum" . . . ."I walked through long streets . . ." to "some deductions about hereditary markmanship."

The complete model is taken from the selection "A Municipal Report" found in the book Strictly Business by O. Henry (New York: Doubleday & Company, Inc., 1938), pp. 42-46.

Source for this lesson was the anthology Great American Short Stories (New York: Dell Publishing Company, Inc., 1957), pp. 223-226.

The piece is severely dated by its obvious appeal to Eastern metropolitan attitudes toward a provincial city. Notice the satirical and snobbish comment on American cities that introduces the story:

> "Fancy a novel about Chicago or Buffalo, let us say, or Nashville, Tennessee! There are just three big cities in the United States that are 'story cities'--New York, of course, New Orleans, and, best of the lot, San Francisco."

The passage is credited to Frank Norris, a novelist who wrote at least one novel about Chicago.

Dated or not, there's still a good deal of fun in the irony that operates in the story. What happens in Nashville, Tennessee, turns out to be a wildly sentimental and melodramatic tale of a fair (and faint)

Southern lady, her miscreant husband, and her faithful old family retainer, on whom the works of jungle kingship show up from time to time. The lives of these people are brought to the necessary or obligatory crisis-situation by the advent of the narrator, a person whose business is unspecified but apparently literary.

The passage is close to the opening of the story,[1] and it has the double function of starting off the action and characterizing the narrator.

Note the following points:

1. The literary allusions:

Lines 8-9 Mercutio's death speech, *Romeo and Juliet*, III, i, 99

10-12 *A Tale of Two Cities*

Presumably these establish the narrator's acquaintance with literature. Though hardly elaborate, the acquaintance is necessary for two reasons. First, it suggests some sort of sophistication; two, it accounts for his being able to judge the literary output of Azalea Adair, the abused wife of the story. At the same time, the jocular or burlesque form that the narrator gives the allusions is a way of suggesting that he is, on the whole, unsentimental about items of conventional admiration. He would keep himself happy by never losing his self-possession. There is also a note of self-conscious cleverness about these allusions (as there is in the "recipe" of the second paragraph).

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[1] The actual opening of the story is a soliloquy, or what amounts to one, in which O. Henry establishes the following facts about his narrator:

He seems to know the country, since he makes an easy comparison between Californians on the one hand and Southerners and Chicagoans on the other.

Presumably because he is travelled, he has outgrown metropolitan provinciality. He knows that only the rash would say, "'In this town there can be no romance--what could happen here?' Yes, it is a bold and rash deed to challenge in one sentence history, romance, and Rand McNally."

(For this exercise it is not necessary to notice that this sort of reflective or generalizing opening is typical of nineteenth century tales and the earliest types of short story.)

The reference to Sidney Carton, for example, seems superfluous, since the identification of his vehicle as a "tumbril" is enough to indicate the speaker's feelings about the hotel, and would probably be more effective standing alone. Are we to ascribe this fault to O. Henry or to the persona (thus crediting O. Henry with a deft bit of character portrayal)?

2. The effect of the guidebook passages. (Lines 31-2, 46-9.)
The obvious purpose is to contrast the flat statements of fact about the city against the rather flamboyant events of the story. And perhaps they may be said to be a further bit of evidence pointing toward the narrator as a literary sort of fellow.

But consider the fact that the basic dramatic form of the story is the oral tale. How are these passages to be accounted for?

3. The reference (Lines 20-2) to chicken livers en brochette (broiled on a skewer). Another suggestion of sophistication--about the world and about food too.

4. "Sundown had been accomplished."(Line 27) Why not just "The sun had already set"? How does this define the speaker's attitude? To what extent is this sort of cleverness subject to the critical questions raised in Point 1?

5. The effect of the diction in Lines 33-45. Note especially:

Line 36-7 conveying worthy burghers

37-8 engaged in the art of conversation

40-1 houses consecrated to peace and domesticity

At one time such elaborations were regarded as a likely source of humor.

6. The elevated tone of lines 50-62. The mock-heroic discussion of spitting is humorous, but to whom should we ascribe the humor? If to O. Henry, then we are to laugh at the marksmen of the hotel lobby and congratulate the author on his wit. If to the persona, we are to laugh at the marksmen and at him for the same overly ingenious wit we noticed in the opening paragraphs. The uncertainty here springs from the same source as that suggested earlier.

Writing problems:

1. Discuss the critical problem raised by the use of a persona in this selection. How great is the disparity between O. Henry and the speaker? Why does the tone shift so abruptly in the guidebook passages? Who gets the credit or blame for the speaker's oddities? (These questions may suggest others connected with the same problem.)
2. Rewrite the passage in the third person. This will mean placing the narrator well within the framework of the story as a character drawn from the suggestions found in his voice. To what extent will the necessary evaluation of this character involve a re-evaluation of Nashville? What will become of the guidebook passages?

1a.

Here is another passage from "A Municipal Report." What details in it support the characterization of the narrator established in the opening section of the story?

"Here I first saw Major (by misplaced courtesy) . . ." to "and had dragged me to the bar."

(source for this model is cited on pages 34-36)

Note the following points:

1. Line 2. The hyperbole and personification of "eyes suffered."
2. Line 3. The combination of slang ("rat") and half-scientific language ("geographical habitat"). Is "geographical" redundant?
3. Line 4. Playful allusion to Tennyson, and to stock way of introducing literary allusions ("as he so well said almost everything").
4. Lines 5-6. "Maud," Part Two, l. 295-6.
5. Line 9. The eye for detail in the description of Major Caswell. But note that the real effect of the description is carried by the evaluative words: "great acreage," "sleepy massiveness."
6. Lines 16-17. Dramatic foreshadowing!
7. Lines 18-22. Mock heroic description.

"There's more to a bluejay than any . . ." to ". . .perfectly true fact about some bluejays."

The complete model will be found in the selection "Baker's Bluejay Yarn" found in the book A Tramp Abroad by Mark Twain (New York: Harper & Row, Publishers, Inc.).

Source for this lesson was the anthology Great American Short Stories edited by Wallace and Mary Stegner (New York: Dell Publishing Company, Inc., 1957), pp. 136-138.

Note the following points:

Discussion of "Baker's Bluejay Yarn" may best be centered on the levels of language, specifically on the effect of the apparent conflict between the colloquial and vulgate grammatical forms and the often quite literary phrasing and structuring of the sentences. Is the result confusion, or do we somehow manage to accommodate the disparities? Can we find a consistency in the speaker? Need we find him consistent?

It may be worthwhile to ask what vulgate forms ("bad English") the class can find. They will probably mention the following:

Line 15 ain't (also in Line 38)
16 never . . . but (double negative)

19 he don't

19 don't belong . . . no church

21 for why

22 hasn't got

26-7 you can't cram into no bluejay's head

Most of these usages are more old-fashioned (or even petrified) forms than really vulgate. Note that (except for "he don't," which is a dubious form anyway[1]), the speaker makes no "mistakes" in subject-verb concord; nor does he have any trouble with principal parts of verbs.

If possible students should see that the items of "bad English" are both rather few and also concentrated in a small section of the passage. The passage does not, in fact, give a true sample of the dialect of rural, old-fashioned, or un-schooled people. It simply contains a kind of minimum set of linguistic items which will be significant to everyone as evidencing some degree of separation from the responsible community.[2] The source of their effectiveness is that of any literary or stage convention: the consent of the audience, which itself depends on familiarity with (or at least recognition of) the convention.

Students should also be asked to pick out examples of "good English". For example:

Line 5 The reference to metaphor; but note the colloquial (i.e. spoken) form of the sentence

18 in a measure

---

[1] He don't may originate in a spelling of he doesn't pronounced quickly without sounding the s. The conversion of the misspelling to a deviant grammatical form would result from teachers' misdiagnosis.

[2] See Martin Joos, The Five Clocks (Bloomington, Indiana, 1962), especially Chapter II.

21-2 gifts, and instincts, and feelings, and interests

23-4 A jay will lie, a jay will steal, a jay will
deceive, a jay will betray

31-2 And there's yet another thing (the use of yet)

35-7 Allusion to Shylock's speech

All these expressions suggest a man who is at least not unfamiliar with books. Students should note how the literary turns of phrase are framed by some conspicuously spoken phrasings or slang words. Such a stylistic representation is reasonably realistic. American story-tellers of the sort of Twain's narrator (and their audiences too) were to some degree familiar with at least a selection of literary classics, which they would have met by way of elocution performances, school speech-days, and reading-books. This common body of traditional material would crop up in unconscious borrowings or reminiscences, and also, because the story-tellers were, in the end, themselves literary artists, in the form of quite conscious, purposive allusions.

3.

Huckleberry Finn on Himself

Note to teacher:

This passage can be used as the basis for an exercise on school-writing. Two topics suggest themselves: (1) a comparison of Huck's language with that of the narrator of "Baker's Bluejay Yarn," or (2) a characterization of Huck from the evidence in these paragraphs, which would involve not only the dialect but also the content of the passage--Huck's values and attitudes, or (3) a comparison of Huck and the narrator of "A Municipal Report."

Before asking, or allowing, students to write, there should be very full discussion of the points in the passage to make sure that students have ample material for writing.

"You don't know about me without . . ." to "So I went back."

The complete model is taken from chapter 1 of the book Adventures of Huckleberry Finn by Mark Twain (New York: Harper & Row, Publishers, Inc., 1899).

Material:

Topic 1 (Huck's Language)

Line	Examples	Explanation
1,6	without	colloquial for "unless," perhaps also somewhat old fashioned
2	ain't no matter	note the double negative too
4,7-8	There was things; Aunt Polly . . . and Mary, and the widow Douglas is	subject-verb disagreement
10	Tom and me	case of pronoun
12	awful sight of money	ACD marks both "awful" and "sight" as used here colloquial; are the usages really of comparable status?
13,16,21	Judge Thatcher he; The Widow Douglas she; Tom Sawyer he	an old construction, proscribed by the school books
17	sivilize; but it was rough living	"rough" as a predicate adjective, as in modern slang; "living in the house" is the real subject; note absence of punctuation
18	dismal	adverb without the -ly ending
19	couldn't stand it no longer	double negative
20	I lit out	principal part; vulgate verb

Topic 2 (Huck's Character)

People and truth

Freedom and respectability

Friendship

Adventure; day dreams (from books)

Lesson III

Voice Defines Vision

Note to teacher:

To a great extent the speaker's characteristics--those that are perceptible to his audience--determine what the audience takes to be his subject as a whole. By "subject as a whole" is meant not merely the material subject, but also the writer's "vision"--his way of looking at things in general and the specific subject as a part of "things in general." Voice and vision can be created in the same process, by the same material details, whether the details are consciously chosen or not. The following selections all deal with death, but in them death has as many meanings as there are voices speaking about it.

Voices in Poems

1.

"To what purpose, April, do you return again? . . ." to

"Comes like an idiot, babbling and strewing flowers."

The complete model will be found in the poem "Spring" published in the book Collected Poems by Edna St. Vincent Millay (New York: Harper & Row, Publishers, Inc., 1948), p. 53.

Source for this lesson was the anthology Poetry II (ed. Peterson) (New York: The Macmillan Company, 1962 [by Literary Heritage]), p. 84.

Discussion

Note the following points:

1. The personification of April as the dominant poetic figure of the poem. This implies certain things about the speaker, in particular, that she has a quarrel with spring and with life and so must create an opponent, since one cannot argue with a concept. The figure of the babbling idiot April is generated by her anger and frustration.
2. The ironic reversal of conventional poetic values. The poem's title presents us with a common subject of eulogy, which the poem proceeds to condemn. The speaker relishes this reversal in the close-packed phrases like "The spikes of the crocus" and "an idiot, babbling and strewing flowers," where the very beauties of spring become signs of its threat.
3. The speaker's discovery of this threat in lines 3-5. She knows something now that she did not know before about these phenomena, even though they have not changed. She has seen too many flowers bloom and die, and now sees that "redness" has a sinister double meaning. The color of life itself implies the bloodshed of death. There is a note of revulsion in the word "stickily."
4. The poetic diction. There is no attempt at understatement or marked simplicity of language. Instead, all the figures and much of the syntax are highly artificial, perhaps a little too much so. Anger, for example, is shown by a multiplication of undeveloped metaphors in lines 11-15, before a return to the central metaphor, which is the personification of April.

> A comparison of "Spring" with Hopkins' treatment of a similar theme in "Spring and Fall" may suggest some evaluative questions about this poem's style and moral vision. It is worth noting that these two considerations are ultimately inseparable. They merge in the poem's persona. For example, is there a note of deliberately induced, hence enjoyable, horror in the assertion that "Life in itself/Is nothing"?

The concept of the persona, the mask or pose adapted by an author in the writing of a poem, can be usefully invoked by a reader even when it is not so obviously invoked by the author. The concept implies some disparity between the poem's statement or manner of statement and the personality of the poet. Sometimes this disparity is very small, but it should be kept in mind so as to free the poem from irrelevant biographical considerations. In Miss Millay's poem, for example, there is almost no disparity, but even if there were it would make no difference because the poem's voice, its persona, is so fully realized in the poem itself as to make any knowledge of the poet unnecessary. It is conceivable, moreover, that Miss Millay's feelings were considerably modified by the process of writing the poem. When we commit a feeling to words, as she did, we modify it and ourselves, because we must give it a voice. That voice is the persona. Written self-expression thus becomes a kind of self-creation. That new self exists imperishably in words, whether of a poem, a story, or an assigned essay on "What I Did Last Summer."

2.

"Márgarét, are you griéving . . ." to

"It is Margaret you mourn for."

The complete model is taken from the poem "Spring and Fall: to a young child" by G. M. Hopkins, found in the book *Poems of Gerard Manley Hopkins*, Third Edition, edited by W. H. Gardner (New York: Oxford University Press, Inc., 1948).

Discussion

Note the following points:

1. The fatherly tone which establishes the persona. The speaker knows how to speak with children. He adapts his speech habits to theirs. For example, the capitalized, elliptical "Goldengrove," introduced, like a person, without a preceding article, is a characteristic trait of a child's speech, in which every word is a name. A dog becomes simply "Dog" or "Doggy"; a car or a house becomes "Car" or "House."
2. The verse movement. The short lines, many of which "run on," and the frequent feminine rhymes give a rocking-horse movement to the poem appropriate to its speaker as he addresses the child.
3. The establishment of the speaker's distinct, adult point of view. Lines 3 and 4 imply the disparity between the child's view and the speaker's and the reason for it: her thoughts are "fresh"; his are not. The next two lines state this more explicitly, but their whole emotional import is contained in the mild exclamation "Ah!" A similar effect is gained by the deliberately colorless "By and by" of line 7.
4. The resolution of the two points of view in lines 9-10. The speaker admits that he and the child face the same mystery, no matter how they name it. Her names, her mourning for "Goldengrove" express it as well as he can. In a sense, the speaker has been able to express it as well as he has only because he has seen it through the child's eyes.
5. The difference in tone and moral vision between this poem

and "Spring." Both poems deal with death as it appears in natural decay. The tone of Miss Millay's poem is aptly characterized by the gentle reproof given to Margaret: "And yet you will weep and know why." But her elaborately poetic diction denies her the virtues of childlike simplicity, and the result is a certain stridency. Hopkins' poem is, in its quiet way, every bit as grim as Miss Millay's, but its voice is more calm and measured. The persona of "Spring and Fall" is a much tougher individual than that of "Spring."

6. The presumptive audience of the poem. The poet addresses his remarks to a child, but the audience he really envisions is, of course, adult, specifically adults who have had the unsettling experience of trying to explain such ultimate facts as death to small children.

3a.

"Buffalo Bill's

defunct . . ." to

"how do you like your blueeyed boy

Mister Death"

The complete model is taken from the poem "Buffalo Bill's" found in Poems 1923-1954 by e. e. cummings (New York: Harcourt, Brace & World, Inc., 1954), p. 50.

Source for this lesson was the anthology 100 Selected Poems (New York: The Grove Press), p. 7.

Discussion

Note the following points:

1. The more conscious artifice of Cummings' use of persona. The disparity between speaker and poet is greatly increased in this poem. The author poses as a child, with a child's sense of values, his inarticulateness, and his disregard for capitalization and punctuation.
2. Inconsistencies in this persona. A persona is seldom used with absolute consistency. In "Buffalo Bill," the ironic value of the word "defunct" would not be apparent to a child, for example.
3. The shrewd placement of the line "who used to" before the description of the hero, giving the poem a fatalism which is particularly poignant when heard in a child's voice.
4. The central symbol. The childish persona is expressed in the very choice of a subject. A cowboy hero is chosen to represent all that is beautiful, brave, colorful, in short, all that is most gloriously alive in this world. The fact that he is "defunct" is a crushing instance of the mystery of death. It is the child's name for death, just as Margaret's was "Goldengrove unleaving." We could compare this poem to Hopkins' by saying that Cummings places the reader in the position of Hopkins' persona. We interpret the child's words and find that we are little better than children before this mystery, that "Sorrow's springs are the same," and are finally inexpressible.

5. The breaking-up of lines. Every line in the poem has its own reason for its length and placement. The two shortest lines are good illustrations:

    a. Line 5, "stallion," isolates an important word and, in so doing, forces us to dwell upon it until it yields all its connotations of proud male force, connotations which are readily apparent to a child even before he can explain them.

    b. Line 7, "Jesus," is an imprecation, the ultimate expression of inarticulate wonder. It represents the point at which a child reaches the end of his vocabulary and can only gaze open-mouthed at the shadowy glories that lie beyond. It has a line to itself and demands as much emphasis as the poem's longest line, which precedes it. It also lends a special force to the deliberately inadequate words of the next line.

6. The cynical tone of the closing lines. The lines capture very well the tone of a child imitating grown-up tough talk, and seem to allow more than one interpretation of the boy's final attitude toward Buffalo Bill. Is the bitterness of the final lines directed against Buffalo Bill or against death itself? The effect of "blueeyed boy" could suggest the first alternative, but it need not exclude the second. Perhaps we can say that the boy feels cheated by Buffalo Bill because he could not defeat "Mister Death." "If Buffalo Bill couldn't win that last fight," he asks, "how can anyone? How can I? Didn't his marvelous, knightly life represent some sort of promise to me, and hasn't he gone back on it?"

3b.

"nobody loses all the time . . ." to

"and started a worm farm)"

(source for the complete poem, "nobody loses all the time", is cited on p. 54 of this lesson; however, this poem is found on pp. 173-174 of the source book)

Writing problems:

1. Compare Miss Millay's treatment of April in "Spring" with Cummings' treatment of Wild Bill. In a sense both embody the same thing. How do the speakers' attitudes compare? Which is more complex?
2. Write a prose speech from an adult viewpoint in answer to Cummings' poem. As suggested in Point 4 under "Buffalo Bill," the speech would be in a tone roughly similar to that of Hopkins' persona in "Spring and Fall." Note that each shift in persona involves a partial redefinition of death.
3. Analyze the child persona in "nobody loses all the time."

4a.

"Its quick soft silver bell beating, beating, . . ." to

"Across the expedient and wicked stones."

The complete model is taken from the poem "Auto Wreck" found in the book Poems 1940-1953 by Karl Shapiro (New York: Random House, Inc., 1941).

Source for this lesson was the book Poetry II (ed. Peterson) (New York: The Macmillan Company, 1962 [by Literary Heritage]), pp. 94-95.

Discussion

Note the following points:

1. The relation of the speaker to the event. He is a spectator at the scene of the accident. We gather this from the first person plural pronouns in the second and third stanzas. Whether he actually saw the accident occur is uncertain.
2. The speaker's mental state as revealed in his narrative method. The fragmentary report of the ambulance's arrival and departure and the cleaning up and investigating by the police reflects the temporary mental disorder of this witness. There is a gradual return to normal in the third stanza before the speaker can frame the large questions which close the poem.
3. The immediacy of the descriptive details in the early part of the poem. The details are given in sharp relief by the short staccato phrasing and present tense verbs of the first stanza. An effort is made to convey to us directly the experience of the wreck, to make us share the temporary derangement of the speaker.
4. The consciously "poetic" manipulation of language and selection of detail. Like Millay and unlike Frost, Shapiro avails himself of a rich array of poetic devices. The speaker is obviously a poet. Note, for instance, that the ambulance light pulses "out red light like an artery"; then "The doors leap open, emptying light" like a wound shedding blood; and finally, the experience itself remains "a wound/That opens to

our richest horror." Note also the densely packed, paradoxical phrases of the last stanza, particularly "the expedient and wicked stones" which contains within itself the whole mystery confronted by the poem and its speaker.

[For another discussion of this poem, see Alice Coleman, "Poetry in the classroom: 'Doors Leap Open'--Shapiro's 'Auto Wreck,'" The English Journal, LIII:8, November, 1964, p. 630.]

4b.

"The buzz-saw snarled and rattled in the yard . . ." to

"Were not the one dead, turned to their affairs."

The complete model is taken from the poem "Out, Out" found in the book Collected Poems by Robert Frost (New York: Holt, Rinehart & Winston, Inc., 1951), p. 171.

Source for this lesson was the book Poetry II (ed. Peterson) (New York: The Macmillan Company, 1962 [by Literary Heritage]), pp. 120-121.

Discussion

Note the following points:

1. The allusion in the title to Macbeth's speech on hearing of Lady Macbeth's death. (V,v, 23-8):

> Out, out, brief candle!
> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage
> And then is heard no more. It is a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing.

This helps to define the speaker's attitude, giving a precise value to his "So" in line 27.

2. The different relation of speaker to event. Like Shapiro's persona, the speaker was witness to the accident. Unlike the other poem, though, there is no attempt here to convey directly the horror of the scene as it affected the mind of the speaker. The verbs are past tense; the narrative is orderly. The speaker stands between the event and the reader, telling him about it.
3. The reticence and understatement of the speaker. Much of the poem's power lies in what is left unsaid. Phrases and lines like "So." and "No more to build on there" offer a deliberately inadequate response to the senseless horror of the poem's main event, the implication being that no adequate response is possible. Compare the force of "he was a handsome man" in Cummings' "Buffalo Bill." Compare, as well, the gasp, "But the hand!" with the imprecation, "Jesus" in Cummings' poem.
4. The speaker's affection for the people involved and for

the scene. The appreciative look at the landscape, (lines 4-6), and the parenthetical comment on the boy ("big boy,/ Doing a man's work, though still a boy at heart") help to establish the persona of the speaker and accentuate the horror of the accident. Note the paradoxical joining of affection and horror in description of the saw's leap (lines 14-18).

5. The eschewing of obviously poetic devices. There are none of the striking similes, metaphors, and descriptive phrases that one finds in Shapiro or Millay. Note, for instance the extreme simplicity of the description of the mountains.

Voices in the Mass Media

Note to teacher:

Personae in newspapers and magazines work in much the same way as they do in the poems of Millay, Hopkins, and the others just discussed, despite their very different manner and purposes. The columnist or ad-man creates a character or a voice for himself (or for his product) and this affects his and our vision of reality. This involves some very careful manipulation of a large and miscellaneous audience.

1.

"WASHINGTON, June 22--President Johnson is going . . ." to

"Mr. Johnson will have something to say about this."

The complete model is taken from the editorial "Washington: The Causes of World Tension" by James Reston, published in the New York Times, June 23, 1965.

2.

"PARIS--Nothing of a specific nature was . . ." to ". . .of liking each other, Lyndon Johnson and Charles de Gaulle."

The complete model is taken from the editorial "Foreign Affairs: Sweet Talk in the Elysee" by C. L. Sulzberger, published in the New York Times, June 23, 1965.

3.

"WASHINGTON, June 21--To be disregarded is the common fate . . ."

to ". . .Presidents and foreign statesmen--the Soviets included."

The complete model is taken from the article "In the Nation: The Prescience of Bernard M. Baruch" by Arthur Krock published in the New York Times, June 22, 1965.

Discussion

These columns from the New York Times show how three different columnists establish personae intended to inspire confidence in their audience. Each would have us believe that he is capable of dealing with the large issues before him.

Note the following points:

1. Reston's technique of cutting things down to size by his choice of language and metaphor. U.S. relations with the U.N. are like a broken down car in need of "repair work." To say that the U.N. "is not in a very merry mood" about President Johnson is to conjure up visions of bibulous high spirits in the General Assembly over a more acceptable U. S. President. The vision is confirmed by references to "the twentieth birthday celebration" (not anniversary) of the U.N. as "this weekend's festivities." A different and more damaging diminution is the statement that "Like most twenty-year olds, the U.N. is broke and dependent on handouts." Clearly, what seemed to be a great event involving great men and issues is nothing more than a rather silly squabble, and the most trustworthy commentary is in the colloquial, wry tone of Reston's characteristic persona.
2. C. L. Sulzberger's grave, dignified diction. Unlike Reston, Sulzberger has a somewhat awesome sense of the movements of nations, and his language, like Milton's, represents an effort to attain "to the height of this great argument." While Reston refers casually to what "a lot of people . . . think" at the U.N., Sulzberger solemnly invokes "a considerable body

of this country's public opinion." Where Reston would cheerfully suggest "repair work," Sulzberger sees a chilling portent in "the acrimony creeping into the Paris-Washington dialogue," somewhat counteracted by "The seal of amity . . . set" when de Gaulle received Humphrey.

3. Sulzberger's knowing air on this high ground. Once he has raised himself to such Olympian heights Sulzberger can calmly survey 142 years of Franco-American relations (the historical digression of the fifth and sixth paragraphs), graciously commend Humphrey's "exposition of our Dominican policy" as "interesting" (did Sulzberger actually sit in on the conference?), and judiciously note that the "Elysee colloquy was . . . not a significant or historic event." We readily accept the oracular words of Sulzberger because by his carefully constructed persona he has located his subjects well beyond his readers' ken, and yet well within his own.

4. Arthur Krock's elevated language and its similar function. Krock invokes "fate" and "the oncoming disasters of mankind" as the only worthy opponents of his heroic subject, Bernard Baruch, investing him with the dignity of a classical allusion (his "protean achievement"). The tone of the essay, particularly in the elaborate parallelism of the fifth paragraph, sustains the lofty elegaic vision of the opening.

5. Krock's elevation of his own persona to this high level. Implicit in Krock's high style is the claim that he too shared Baruch's mighty vision. This claim becomes explicit with the reference to "a correspondence covering nearly half a century," and in the sentence: "Only the word magnificent can describe

Bernie Baruch in mind and body." The attribution of magnificence keeps Baruch on the high plane of the preceding paragraphs, but the sudden familiarity of "Bernie" raises Krock to that plane as well. We trust Krock's commentary because he can say of Baruch what Antony said of the fallen Caesar: "He was my friend, faithful and just to me."

Writing problems:

1. Here, as in the poems of Millay and Hopkins, we have personae whose points of view are not notably different from those of the authors. Compare the development of a moral or cosmic vision through a characteristic style as it operates here and in the poems.

2. Interchange the styles of the Reston and Sulzberger columns and see what it does to the issues involved. (The work is begun by the headline editor; "Sweet Talk" is very remote from Sulzberger's world, as are the bland generalities of Reston's headline from his.)

Lesson IV

Young Voices

Note to teacher:

The two papers on summer school were written by eighth grade pupils. They are interesting subjects for persona-analysis; which is to say, they reveal a good deal about their authors.

Two Class Themes

1.

My Opinion of Summer School

My opinion of summer school is that is alot of nothing. Nobody likes it because we like to have some fun. During sumer school a person will not learn because he will want to get outside and have some fun. There is very little benefit if any with summer school. In the little time it is the kids are wondering what they will do when they get out of the prison. They look forward to going out and don't try to do anything in class. The only time they learn is if the class is fun and not boring to the kid.

Som people say that we should have more school and less vacation. This is ridiculus. Getting nothing but orders all day will drive a person insane. Vacations are important to kids. They get to let off steam. The teachers let off steam all day but the kids don't. Some kids have hobbies and with more school the hobbies would be shot. The only people that would benefit from longer school is the teachers the schools and school supply stores.

Discussion

"My Opinion of Summer School" was written by a pupil in eighth grade. The paper presents an interesting object for persona-analysis. From one view point it may be treated as the expression of a careless and naughty child, who either does not know or does not care about the rules of good English. In which case, the following details in the paper would be noted:

1. A weak opening sentence. Obviously this is the writer's opinion.
2. "alot" misspelled.
3. Unqualified "Nobody" is obviously untrue.
4. Misspelled "som."
5. Use of slang term "kids."
6. Are "orders" all one receives in summer school?
7. How many people are driven "insane" by summer school?
8. Use of slang expression "be shot."
9. Lack of correct punctuation in last sentence.
10. The lack of order in stating ideas and the use of highly emotional terms such as "prison."

From another point of view, the paper could be treated as the expression of an irreverent, lively, unsocialized boy, who has refused to accept the values of the adult world of routine, order, and competition. In another day, he might--like Huckleberry Finn--decide to light out for the Territory, to keep from being civilized by the Aunt Sallys of this world. Now he just rejects summer school.

For this view of the writer the following details may be noted:

1. The insistence on fun, on personal values.
2. The comparison of school to prison; the suggestion that orders will drive one insane.
3. The more or less realistic remark in the last sentence.
4. The clear and honest feeling for the needs and desires of children.
5. The sharp observation (line 15) about teachers letting off steam all day, presumably _at_ their pupils.

The fact should be noted, however, that the boy has not been able to keep himself free of the influences he deplores. Note, for example, the impersonal subjects that he uses: my opinion, nobody, a person. Note also "there is very little benefit if any" (lines 5-6) --a rather mature and colorless sort of phrase. "This is ridiculous" (line 12) is another example of adult jargon.

The students will probably take the first view, though--if given time--one or two may see through to the essentials of the case. If no one does, read the passage from _Huckleberry Finn_ (Lesson II). The resemblance between Huck and the writer of this paper ought to be apparent.

After discussion students may be asked to write up a concluding or summary statement on the persona of this paper. Further material for the exercise may be gathered from the following paper, also by an eighth grade boy.

2.

Summer School

I think summer school is very good to have. As for me, I would want to go to summer school to increase my knowledge of past, present, and the future. You could take a course for the future year and wouldn't have any trouble in school. You wouldn't have to slave over your books and could have some pleasure also. Even if it takes some time, at least you will have the answers for school when you return to school.

Summer school is one way of increasing your knowledge.

Discussion

Note the following points:

1. The sense of postponed rewards.
2. School as threatening and hostile, but an institution that can be handled.
3. The sense of possession ("summer school is good to have"), of the practical and profitable ("I would want to go to summer school to increase my knowledge . . .")
4. The sharp distinction between "slaving" over books and having fun; that is, the total absence of pleasure in work.
5. The desire for future rewards, for becoming "better," for self-improvement; and see #1 above.

Three Published Papers

__Note to teacher:__

The following three essays were written by high school students. In each case, a very sharply defined persona is projected, chiefly by means of stylistic exaggerations, which the writer considers humorous. The contrast between subject and styles, giving a mock-heroic effect, is a favorite one of young writers, especially those of a somewhat literary bent. Generally the device grates on adult ears, not so much because it is bad in itself as because the young writers who use it do not control all the particulars of their styles.

1.

"Some people have a green thumb--they take . . ." to ". . .I have an ink stained thumb."

The complete model is the article "The Pen and I" taken from the section entitled The Voice of Youth and found in the Chicago Tribune, February 2, 1958. The article was written by Wayne R. Klatt, a senior at Lane Tech High School in Chicago.

2.

"Imagine Scarlett O'Hara in a 'butch' cut. Try to . . ." to "hair, which grows, I am told, four inches a year."

The complete model is taken from the article "Rapunsel, Rapunsel, Cut Off Your Hair", published in the Taft High School (Chicago) literary magazine Ibid, V:1, January, 1964. The article was written by Connie Childs, a sophomore at Taft.

3.

"Being in a rather esoteric and delving mood, I think . . ."

to ". . .dog-eared--or is it mouseeared--Mouseketeers."

The complete model is the article "The Mouseketeers", published in the Taft High School (Chicago) literary magazine Ibid, VI:1, May, 1965. The article was written by Dean Niles, a senior at Taft.

Discussion

1. The relation of voice to subject. The subject of each of these essays is patently trivial. Because of this, the principal task of the writer is the establishment of a voice or persona. Generally, adolescent writers will develop a voice with more clarity and assurance in essays like these. A larger, more significant subject will cause them to fall back on anonymous cliches and monotonously correct diction and sentence structure.
2. Humorous exaggeration. In each essay the author describes his subject in much more serious terms than it deserves.

    The first tells us that his "fingers are a curse."

    The second is "assaulted by enemies."

    The third considers a discussion of the Mouseketeers "esoteric," calling them "that unique phenomenon of American life."

    This helps to establish the persona as one having an intelligent sense of humor. He is fully conscious of the triviality of his subject, and has considerable familiarity with the larger issues to which he joins it.
3. Faulty control in the third essay. The writer lets his technique run away from him, and effectively drowns out his own voice. His vocabulary is overly clever and often bears little relation to its subject. "Poniards," (daggers) for instance, does not relate to the Mouseketeers; it relates only to the preceding word, by alliteration. The meaning of "reverence" in the present context is doubtful. "Succulent" hardly seems a good description of "nectar," which in turn bears a doubtful

metaphoric relation to "that fleetfooted half hour."

"Ichorous" is certainly inappropriate, either to "ears and eyes" or to the situation in general. The American College Dictionary gives two meanings for the word "ichor": "an ethereal fluid supposed to flow in the veins of the gods" and "an acrid watery discharge as from an ulcer or wound." The adjectival form "ichorous" is given only for the second meaning.

The verbal dexterity obscures rather than satirizes its subject and calls attention to itself, and, rather damagingly, to the persona, who becomes a strutting, pompous figure parading a formidable but mutinous army of hard words. Compare the difficulties of O. Henry with this sort of elaborate verbal wit and with the persona it creates.

4. The use of prose rhythms in the first essay. The abrupt rhythms convey the persona's deliberately exaggerated frustration. By their many pauses and lack of connectives, the sentences force us to give them certain inflections and thus acquire a consistently audible tone of voice. Note also how the rhythms of the opening paragraph force us to read further. We are quickly given two colloquial terms--"green thumb" and "gold thumb"--each followed in tick-tock motion by an explanation. Then we are given a third term "ink stained thumb" without the expected gloss. We must move to the second papagraph compelled as much by a desire for rhythmic symmetry as by a desire for knowledge. The rhythm of these sentences becomes a little monotonous as the essay goes on, but the device is a good one just the same.

5. Personal expressions in the first essay. Our picture of the

persona is made clearer by a spontaneous phrase like "the whole blasted point" and a colorful comparison like "as useful as a curl in a pig's tail," typical of a peculiarly American folk humor. Perhaps the nicest touch is the irreverence of the next-to-last sentence: "I believed that just as I believe anything a teacher tells me . . ."

6. Spontaneous, exclamatory tone in the opening paragraph of the second essay. The remarkable thing about this paragraph is that it sounds exactly like the speech of an intelligent sixteen-year-old girl, especially the gasp, "Oh, no!" The author is unaffected by the self-consciousness which might lead one of her contemporaries--or herself in different circumstances--to adopt a featureless correctness in her written expression. This paragraph prepares us admirably for the playful exaggerations that follow.
7. The literary allusions. The writer chooses comparisons from literature and addresses herself to a reasonably well-read teenage audience. The ease with which she refers to O. Henry, Mitchell, and Brontë shows that she enjoys reading but is not unduly impressed with herself for that.
8. The playful exaggeration of her troubles. Her hair-setting becomes a fight against gravity. Her portrayal of the conflicting advice of friends and relatives shows her familiarity with an archetypal situation in twentieth century literature, whether she got it from Kafka or from a watered-down version on television. She sees herself as surrounded by enemies, who taunt her with repetitious and meaningless accusations and threaten her with violence. The wording of the first sentence

implies an attack on her very identity. The humorous use of this theme in relation to her hairdo shows considerable skill and amplifies rather than violates the persona developed in the first two paragraphs.

Writing problems:

1. Write a brief character sketch of each of the three student writers.

2. Each of these essays is satiric to some degree. Try to identify the target of each and show how effectively it is dealt with. Remember that satire can be gentle, and its target need not be the object of scorn.

3. Analyze the success with which each author has identified his audience, and kept it before his mind's eye.

Writer and Audience

UNIT II

Identifying the Audience

Developed by

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Lesson I

Four Ways of Looking at a Chicken

Note to teacher:

Here are four selections from cookbooks, all concerned with chickens and, specifically, one way of preparing them. The selections are arranged in order from one that is fairly simple, unadorned direction to two that are more essays on the authors' feelings about poultry or chickens or Vienna than they are directions for doing anything.

"Chicken legs, properly prepared, are much . . ." to ". . .and brushing occasionally with leftover marinade.

Makes 4 servings."

The complete model will be found in the selection "Broiled Marinated Chicken Legs" taken from The Outdoor Cookbook by Jules Bond (New York: Pocket Books, Inc., 1963).

Note the following points:

Bond has only a short introductory passage to his recipe. He seems to be trying to convince his readers that chicken legs are acceptable fare. (He gives three reasons. What are they? 1. juicier than other parts of the chicken; 2. less expensive; 3. considered a delicacy in France.) Then follows his recipe, and, like Gourmet's author, (see p. 102) his directions are concerned less with the actual broiling of the chicken than with marinade. Note that Bond is the only author who lists ingredients before the directions for preparation. Is such a list a help to the cook?

"**BROILING** Broiling means to cook by direct . . ." to

". . .Allow ½ fowl per person."

The complete model is taken from the selection entitled "Broiled Chicken" found in the *Culinary Arts Institute Encyclopedic Cookbook* by Ruth Berolzheimer (New York: Grosset & Dunlap, 1962 [by Book Products Industries, Inc.]), p. 414.

Note the following points:

The tone is simple, business-like. Everything is clear and efficient, but at the same time not at all bare. The writer finds time for explanations and cautions (lines 26-30), a practical suggestion (lines 33-35), which are not strictly part of the recipe.

What assumptions about the audience are suggested by the following points?

1. The definition of broiling (lines 1-2).
2. The explanation of snapping out the breastbone (lines 9-14).
3. The planning and placing of the "major joints" (lines 19-21).
4. The caution about browning (lines 26-29).

"The chicken is the foundation of a good meal, . . ." to ". . . will truly deserve to be called a dish for the gods."

The complete model will be found in the book *The Complete Book of Gourmet Cooking for the American Kitchen* by Myra Waldo (New York: G. P. Putnam's Sons, 1960), pp. 93-94.

Note the following points:

The title, The Complete Book of Gourmet Cooking, certainly suggests a cookbook of sorts. Of what sort would this one be? Note that the only real directions are given in the last paragraph of the selection. Presumably the writer thinks his audience has mastered not only the basic but many of the finer details and so needs only be reminded of a few refinements. Note the naming of national dishes without defining them (or even translating). The writer expects the reader to know at least menu-French and -Spanish. Apparantly the reader is also to be pleased by the fairly thick larding of allusions to hisotry and legend. On the whole, the passage seems to be more an essay than a recipe, and it should be judged as such.

Note the full sentences, the comparatively large amount of detail. The effect is not at all that of the bare outline of a process, such as is found in an ordinary cookbook recipe. The suggestion is rather of a person describing a cooking process for some poeple who are present and watching.

Compare with passage from Bond (No. 1). Both writers know a great deal about cooking but they are writing for different audiences. The first assumes that the audience knows nothing about cooking; he explains every phase of the process in detail. The second assumes that her audience has mastered the basic skills of cooking and only points out a few fine points of the cooking process in the last paragraph. She entertains her readers with anecdotes and historical references which would appeal to an urbane, sophisticated cook. Her digression is more of an eulogy to the chicken than an essay on its practicality.

What happens if one thinks of "people who are going to buy this book" rather than of "the audience?" Probably Bond's book and Mrs. Waldo's could be bought by the same people, though perhaps for different reasons. And in a way the writers may be said to be creating their "audiences" out of the buyers and readers of the books. Or to put it another way, "the audience" of a piece of writing exists only in terms of the people who have finished reading it.

"For some reason, the Austrian chickens . . ." to ". . .stuffed, roasted, and garnished as he pleases."

The complete model will be found in the selection "Poultry Geflügel" taken from the book Gourmet's Old Vienna Cookbook: A Viennese Memoir by Lillian Langseth-Christensen, copyright 1959.

"Mix 5 tablespoons grated horseradish . . ." to ". . .that she is addressing an experienced cook."

The complete model will be found in the selection "Hühner mit Gurkensauce" taken from the source cited above.

Lesson II

The Establishment of an Audience

Note to teacher:

The urbane, skeptical persona of The New Yorker is found in its quintessential form in the regular column "The Talk of the Town." It is a good example of how a persona chooses and, in a sense, creates its audience. Many of the New Yorker's regular writers have developed this style along personal lines (Richard Rovere, quoted in Lesson V, is a good example), and its tone has become so well established over the years as to be available to advertising. The following excerpt from "The Talk of the Town" is accompanied by two advertisements which imitate it.

"Our intellectual faculties have been fairly lifted . . ." to

". . .distinguished itself in this matter of seaweed."

The complete model is taken from the article "The Talk of The Town: Notes and Comment" found in The New Yorker, June 19, 1965, p. 23.

"We used to know a man who ordered a . . ." to ". . .to wear it before then with your dinner jacket."

The complete model is taken from the article "give it to yourself" found in the New York Times, December 11, 1964, copyright 1964 by Wallachs, Inc. of New York, p. 14.

"The Massachusetts Institute of Technology class of 1940 . . ." to ". . .and wearing good clothes are quite unlikely to hurt a man."

The complete model is taken from the article "want to make $25,324?" found in The Chicago Tribune, June 29, 1965, copyright 1965 by Baskins Clothing Company of Chicago, p. 12.

Note the following points:

1. The effect of the editorial "we" in "The Talk of the Town," coupled with a familiar, even fanciful style. The impression is that the voice represents the viewpoint of a whole set, and thus that we, the audience, could plausibly share it, despite its decided idiosyncracy.
2. The nonsensical progression of ideas. The weird news item makes a good beginning. This is made even more ridiculous by taking as a point of departure the least significant detail of the story, the fact that the resort is "upper-middle class." If there is anything more preposterous than artificial seaweed, it is artificial seaweed graded by the artificial standards of the class structure. The article then jumps to Ireland, read seaweed, and blancmange with no more excuse than a transitional "meanwhile." The lame attempt to tie things together in the last sentence is a palpable and deliberate failure, as foolish as the attempt to hold back "the ravages of the tides" with artificial seaweed. Compare the playful skepticism of Rovere's New Yorker article, quoted in Lesson V.
3. Verbal wit. The exaggeration of the opening sentence and the inflated rhetoric of a phrase like "however violent, their advance and however vulnerable the beaches" and the stilted way of saying that blancmange sounds more like food for animals than for men combine to make the customs of the British Isles look as silly as possible to the "irrefrangibly American eye." The writer is doing a little dance around the news story. The persona is sophisticated enough to enjoy

mere mental play, with no pretension to significance, and he expects a similar sophistication in his audience. Compare Rovere's introduction of the Queen of Sheba into a discussion of the Kennedy-Krushchev summit meeting.

4. The use of this persona in advertising. To a certain extent the persona of "The Talk of the Town" creates its own audience. Whether or not we are as sophisticated as he is, most of us would like to be, and we are quite happy to be addressed as if we were. This makes the persona valuable in advertising, which so often proceeds by constructing a product's "image" to coincide with the customer's desired self-image. Thus, in these two clothing-store ads, we are taken into the confidence of this genial boulevardier, by the same familiar use of the editorial "we." We share his little jokes and are allowed to admire our own wit in so doing. In his presence, we hardly think ourselves capable of the vulgar instinct of bargain hunting (note the apology for the low price of the topcoat).

5. The deliberately nonsensical argument of the Baskins ad. For one thing, when discussing the benefits of an M.I.T. diploma, the issue of whether or not to drop out of school seems irrelevant; it exists on an altogether lower level of discussion. Furthermore, the connection between English artificial and Irish natural seaweed. The last paragraph all but admits this and, like the last sentence of "The Talk of the Town" excerpt, it lets us in on the joke. The rhetorical appeal is a common one in adveritsing. The customer is flattered by being assured that he is too intelligent

to be taken in by phony advertising claims, and that Baskin knows it. In addition there is a rather nice association between an important New England school, high incomes, and good clothes, which cannot be defended logically, but which can be firmly implanted in our minds by the urbane voice of Baskin's persona.

6. The strange story which opens the Wallachs ad. As in "The Talk of the Town," the persona has a humorous fondness for such bizarre happenings and assumes that his audience does too. This is the same sort of sophisticated playfulness that would relish the self-indulgences recommended in the advertisement.
7. Verbal wit. The wordplay of "The Talk of the Town" is somewhat restrained in these ads, partly because they cannot assume as sophisticated an audience and partly because of their more clearly defined ulterior motive. The use of "epicurean" to describe a topcoat is somewhat playful, and it has a nice connotative connection with the "brandied fruit cake" of the first paragraph. There is self-directed irony in the phrase "We illustrate our argument," since there is no real pretense to argument here.
8. The more direct, less subtle definition of audience in the ads. "The Talk of the Town" can assume a higher level of sophistication in its readers than the writer of the two ads can. The latter audience may have to be told how sophisticated they are (New Yorker readers know without being told). So, in the end of the Wallachs ad we are reminded: "You'll want to wear it before then with your dinner jacket." Notice that

they are not trying to sell the reader a dinner jacket. They are assuming that he owns one and uses it frequently. In _The New Yorker_, this assumption is silent.

Writing problems:

1. Find other advertisements which use the "Talk of the Town" persona and analyze its effectiveness in relation to the different products being sold.
2. Compare the manipulation of audience in the Reston, Sulzberger, and Krock articles. Do they pay their readers an implicit compliment the way the Baskin and Wallachs ads do? How do they select those elements which they would address in the large and miscellaneous audience they share with the two advertisers?
3. How does the typography of the (Baskin? Wallachs?) advertisement strengthen our sense of the persona?

Lesson III

"Asked for his opinion of the cinema version . . ." to ". . .the impeccably insufferable Higgins by Rex Harrison could not resist her."

The complete model is taken from the article "'Fair Lady' Film Called 'Too Great'" by Brooks Atkinson, found in The Chicago Tribune, December 2, 1964, section 2, page 5. Copyright 1964 by The New York Times Company.

Note the following points:

This piece on My Fair Lady is an essay rather than a review. That is, Atkinson makes no attempt to describe the picture in detail, nor does he distribute praise and blame. Instead, he picks one point about the picture (its overperfection) and develops it with different kinds of material: the background details, the cost of the movie rights, the romanticizing of the plot, and the casting of Hepburn, the "acting" of Harrison.

Atkinson operates from the position indicated in Paragraph Four: an implied contrast between the New York musical Theater (so-called) and Hollywood. The original show was a "musical masterpiece." Even Hollywood, tasteless Hollywood, "has not subdued the glow of the story or the rapture of the music." Consciously or not, Atkinson seems to be basing his style and approach on his role as the former drama critic for the New York Times, who has now become its "critic-at-large." In this context "critic-at-large" simply means that Atkinson is allowed to cover more than the theater, and that when he does write on the theater, he must treat "implications," as well as mere phenomena.

The tone of the piece is supercilious,* largely as an effect of the diction. Students may be asked to pick out the words that cause the effect. For example:

1. Line 2. The remark "too great" is searching--really, even though many readers might dismiss it as an intermission wise-crack.
2. Line 5. The repetitions of constructions with too.
3. Lines 3-4. British swells.
4. Line 6. local characters in a jolly mood.

---

[*] Supercilious may be translated as "condescending" or "snobbish."

5. Lines 11-13. Quoting the program on the cost of the movie rights and, incidentally, reporting the cost of the program.
6. Line 17. "stable of geniuses."
7. Line 18. "overwhelm."
8. Line 19. Hollywood's childish need to top.
9. Line 38. One of the movie's superlatives.
10. Line 40. The impeccably insufferable Higgins by Rex Harrison.

Students may also be asked to pick out the words that establish Atkinson's attitude toward the original show. For example:

1. Line 18. "this musical masterpiece."
2. Line 20. "glow of the story...rapture of the music."
3. Lines 21-22. "literally haunting," forcing one to hum them.
4. Line 24. "close to immortality."

If possible students should see the comparative flatness of this diction; the words are clichés of newspaper reviewing.

Writing problem:

Probably many, perhaps most, students would find difficulty trying to write a piece in the manner of Atkinson's essay. For one thing, they would not have his range of words. More important, Atkinson's tone is likely to strike most high school students as somehow improper, impolite, or unpleasant. And imitation of it would embarass them.

A possible, though difficult, assignment would ask students to put themselves in Jack Warner's place and defend the picture against the implied criticism in Paragraph Two--what was Jack Warner probably trying to accomplish by the authenticity of his spectacle? How would he explain his purpose?

Another possibility is to ask students to put themselves in the place of an "ordinary citizen"(John Q. Public) who has seen the picture and can't understand Atkinson's reservations. Mr. Citizen then writes Atkinson a letter of reproof, rather angry in tone.

Lesson IV

Different Tones of One Voice

Note to teacher:

A skillful writer can vary his tone to suit what he conceives to be his audience, or the conception that an editor has of the audience of his magazine. Note what changes and what does not in the following selections by Richard Rovere.

1.

"Part of the difficulty, I think, is . . ." to ". . .and the possible is always in flux."

The complete model is taken from the article "Gauging the Possibilities" by Richard H. Rovere, found in "Esquire", July, 1961, p. 34.

"I could go on--and the case for the existence . . ." to ". . .

not on the basis of who's for them and who's against them."

The complete model will be found in the article "Shall We Let Buckley Into the Establishment?" by Richard H. Rovere, found in "Harper's Magazine", September, 1962, p. 42.

3.

". . .The adversaries will take one another's measure; . . ." to ". . .not perceived even by those very close to him in the White House."

The complete model is taken from the article "Letter from Washington, May 24, 1961" by Richard H. Rovere, found in The New Yorker, June 3, 1961, pp. 125-126.

4.

"In my view, which may be eccentric, it gains . . ." to

". . .applies, or soon will, one suspects, to most other gadgets."

The complete model will be found in the article "The Invasion of Privacy (1): Technology and The Claims of Community" by Richard H. Rovere, printed in "The American Scholar", XXVII, Autumn, 1958, pp. 416-417.

Note the following points:

A journalist like Richard H. Rovere can develop a consistent and recognizable *persona*, and yet modify it to suit different audiences. The following excerpts are from four different periodicals, and his variations in persona indicate his judgment of what the audience of each will take. The first two essays from *Esquire* and *Harper's*--state the constant feature of his *persona*, the rejection of dogma and ideology in political questions in favor of a skeptical, "sophisticated" approach. The other two essays illustrate this attitude in their treatment of a specific event and a specific issue.

1. The conversational tone and the skeptical persona. The sentences are constructed so as to convey a tone of voice, as in the broken-up, leisurely movement of the opening sentence of the *Esquire* excerpt, in which the comparison of politics to love seems just to have occurred to him as he spoke. The repeated disclaimers of any but personal authority, in phrases like "I think," "it seems to me," "so at least I believe," and "In my view, which may be eccentric," achieve the same effect. The conversational style has always suited the skeptical position, the classic example being Montaigne. One might compare Rovere's style to that of Reston, and contrast it with that of Krock and Sulzberger.
2. The racy, *Esquire* tone. *Esquire* cultivates a sassy image, with flamboyant layouts, a tasteful but insistent emphasis on sex, and highly literate, generally irreverent writing. Rovere adapts himself to this prevailing intellectual hedonism by comparing political commitment to a love affair. He does this early in the paragraph so that the sensual im-

plications of another comparison, of politics to "a ripe peach" ready for "eating," are tolerably clear. We are invited to love and leave the many seductive ideologies that cast themselves at our feet. Rovere seems a bit of a cad, addressing himself to the cad in each of us. By his choice of a comparison, he imputes to us enough sexual experience to make his political lesson perfectly clear. We are flattered; we are convinced.

3. The debater's tone. The article in Harper's answers a criticism by William F. Buckley of Rovere's essay "The American Establishment," in which Rovere had spoofed the belief of Buckley and other conservatives that certain highly placed liberals exert a disproportionate power over American opinion. Buckley claimed that this belief was well grounded and that his own views were closer to those of "the people" at large. The tone of Rovere's reply is more dignified and intellectual, partly because he is answering a man whose views differ so widely from his own as to make the very definition of terms a point of controversy and partly because his forum is one of the most venerable of American periodicals. Note the elegance and care of the third sentence, in the complexity of its structure and in the precise yet abstract imagery of a phrase like "the look and texture of an ideology." There are several examples of this imagistic handling of abstractions in the paragraph, some of which would be no discredit to Samuel Johnson. There is a note of elevation in phrases like "I see little profit" (not "I don't see any point") and "I trust," but they also serve

to maintain the personal, non-authoritative tone of Rovere's skeptical persona. As befits his present role as a debater, his skepticism shows itself in logical distinctions and rejections of inadequate terms and concepts. All this dignity and logic is given a somewhat ironic cast by the sudden descent to a "pecking order," which, it turns out, is all that has been bothering Buckley. This in turn lends a special force to the charge of relativism made against Buckley in the last sentence.

4. The New Yorker tone. The most remarkable feature of this passage is the disappearance of the first personal pronoun. Rovere is a regular contributor to the New Yorker, and when he returns to its pages he lapses into the "house voice," which probably was a formative influence on his own characteristic voice. Here, skepticism is itself authoritative. He is surrounded by writers who share his wry outlook, and he addresses readers who aspire to it. Therefore, the self-deprecatory "I think," and "it seems to me" become superfluous. Therefore, as well, he can permit himself a cadenza on the Queen of Sheba, in order to clear President Kennedy of a "frivolous instinct" in visiting Premier Krushchev, although he knows (and we know) that the rhetorical effect is precisely the opposite. There is a certain satisfaction in his realization that the "White House people" are not a "particularly reverent lot." They too will contribute to the guessing game that so delights Rovere by proposing "a Royal Cousins theory," a phrase which does not have to be explained to the sophisticated readers of the New Yorker. The game

progresses as we are told that "the general belief is" one thing while "the White House is able to say" another, and that, besides all this, "there remains the possibility" that the President knows something no one else does. As the speculations multiply, Rovere loves them and leaves them with the caddish skill he recommended to us in *Esquire*.

5. The seeker after truth. Rovere's tone in *The American Scholar* article is serious, but generally colloquial. Phrases like "hard facts of life," "dirty business," "dirty pool" keep things on a familiar level. This is appropriate since Rovere, a liberal, is rejecting many liberal postures, among them a tendency "to expend rhetoric" over the issue of privacy. The sentences have the uneven rhythm of spoken language, and there are many first-person disclaimers of authority. The argument moves with fairly rigorous logic. The first paragraph is mainly concerned with rejecting a false distinction. The rejection is stated, then illustrated with four examples. Then a distinction is made between kinds of distinctions, and if the "rationale" for this seems a bit humorous, it is not playful as are the comparisons introduced in the *Esquire* and *New Yorker* excerpts. Rovere's skepticism here serves a serious and useful function. He is addressing an audience whose views coincide with his for the most part and searching out for himself and for them the strengths and weaknesses of their common position. In this he illustrates the true value of the sophistication he recommends in *Esquire*.

Writing problem:

1. As suggested in Point 4, The New Yorker seems to have been a formative influence on Rovere. Compare the excerpt from his New Yorker article with "The Talk of the Town" quoted in Lesson IV.
2. Of the New York Times columnists quoted in Lesson IV, James Reston is probably closest to Rovere in general tone, although there are significant differences. Compare the two and try to specify the nature and source of these differences.
3. Rewrite the excerpt on wire tapping for Esquire.
4. Try to describe the moral vision which lies behind Rovere's voice in all of its tones, as was suggested earlier with Sulzberger, Reston, and Krock.

Lesson V

The Voices of Public Men

Note to teacher:

When a politician addresses an audience he wants to project an image of himself that will please that audience. This involves an estimate of himself and of them. Working from these estimates he creates a persona, selecting one of the several tones of voice he is capable of.

BRUTUS. Be patient till the last.

Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear. Believe me for mine honour, and have respect to mine honour, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer:--not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him. But as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honour for his valour, and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.

ALL. None, Brutus. None.

BRUTUS. Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol, his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death. [S.D. Enter Mark Antony, with Caesar's body.] Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth--as which of you shall not? With this I depart--that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

ALL. Live, Brutus! Live! live!

1. PLEBEIAN. Bring him with triumph home unto his house.

2. PLEBEIAN. Give him a statue with his ancestors.

3. PLEBEIAN. Let him be Caesar.

4. PLEBEIAN. Caesar's better parts shall be crown'd in Brutus.

1. PLEBEIAN. We'll bring him to his house with shouts and clamors.

BRUTUS. My countrymen.

2. PLEBEIAN. Peace! silence! Brutus speaks.

1. PLEBEIAN. Peace ho!

BRUTUS. Good countrymen, let me depart alone,
And for my sake, stay here with Antony.
Do grace to Caesar's corpse, and grace his speech
Tending to Caesar's glories, which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

from Julius Caesar,
Act III, Scene 2.

Note the following points:

1. The reasonable, humble tone of Brutus. He immediately directs attention away from himself; he would be heard for his cause and for his honor, not for himself. His emphasis is placed on the exercise of reason--he asks his audience to "judge"--rather than on emotions. His only personal remarks are applied to Caesar, and they dwell more on his good qualities than his bad. These, too, are worked into a neat, logical pattern (ll. 6-14), and the appeal is not to love or hate but to balance different considerations. Brutus clearly places himself above emotional arguments in his pose as statesman.
2. His attitude toward his audience. Throughout the play Brutus judges other men by his own measure. So, here, he clearly believes he is addressing a group of men who are as reasonable as he is. His one emotional appeal is to his audience's rational love of freedom: "Had you rather Caesar were living, and die all slaves, than that Caesar were dead to live all freemen?" This is a very effective appeal, but it is typical of Brutus that he does not sustain it. He turns to Caesar's good qualities, trusting in his audience's ability to weigh them judiciously against his bad. He returns to the appeal to freedom and asks several loaded questions followed by a very effective pause. But again he does not pursue his advantage, brushing aside Caesar's offenses ("The question of his death is enrolled in the Capitol. . ."), and crediting his audience with enough intelligence to investigate and evaluate the details for themselves. Note

also how his introduction of Antony plants the idea that others in the government will share a gain now that Caesar is dead, an idea that Antony will later develop against him.

3. Brutus's misjudgement of his audience. This can be seen in the mob's response, even though it is positive. Particularly in the line, "Let him be Caesar," they show that they have no genuine idea of the rational freedom offered them by Brutus, or of what it means to be a "Roman" in Brutus's sense. Their interests are emotional and personal; they want a strong, even a tyrannous, leader. Note the distress of Brutus's reply, and his continuing appeal to reason and fairness, which play right into Antony's hands.

"Ladies and gentlemen, I think sometimes . . ." to ". . .and letting me meet with you for this brief moment. Thank you."

The complete model is a speech made by Dwight D. Eisenhower on June 14, 1952 taken from the selection "The Speaker and His Audience" found in the book The Psychology of Persuasive Speech, 2nd Edition, by Robert T. Oliver (New York: David McKay Company, Inc., 1957), pp. 63-64.

Note the following points:

1. His claims to humility. He gets "tired of [his] own voice." He is "a simple fellow," amazed that people "are interested in the views I may hold about today's life and problems," abd privileged "to meet just some more Americans." He is still learning: meeting Americans and attempting to write speeches are "instructive" experiences. He doesn't like "the veritcal pronoun." All these claims are intended to make us trust him because, by a common rhetorical extension of the democratic ideal, a man is fit to lead only if he is no better than his fellows.
2. The "honesty" of his approach as opposed to the implied "dishonesty" of certain other approaches. The reference to his "military training" calls up the associations of manly strength, knighthood, single-minded resolution, and so on which are in sharp contrast to the qualities that prevail in his present sphere of activity. He dissociates himself from this sphere by his evident dislike for the term "political advisors." He is throwing away his written speeches, the implication being that written speeches are not as "natural" or honest as his present talk "without benefit of paper." As a corollary of the humility of his persona, he disclaims any extraordinary knowledge or abilities, implying the dishonesty of anyone so endowed by calling him a "medicine man" who hawks "panaceas" (and who uses fancy Greek words as a cover-up). Finally, he says directly that his is an "honest decent approach," and that if he blunders people "will realize at least that [he] is sincere."

3. His concept of his audience. They are a group interested in his views. They are Americans and "people of Detroit." Among them are some of his "intimate freinds." They honor him by listening to him speak. They are simple folk like himself who share the democratic assumptions of his humble persona and who will respond appreciatively to the flattery he offers them.
4. The dangers of assuming such a persona. Whatever his intentions, Eisenhower's speech and his pose are not honest at all, and another speaker would have to rely on a rather low level of sophistication in his audience if he were to escape detection. To profess "almost amazement" at his audience's interest is to claim ignorance of the fact that he is a frontrunner for the Republican presidential nomination. He promises to deal honestly with "this problem," but he never tells us what the problem is. A speaker without Eisenhower's obvious and radiant sincerity would be accused of playing a shell game if he were to adopt these tactics. (Eisenhower also had certain historical circumstances going for him, and a long study could be made of his rhetorical success in the light of these.)

3.

"We observe today not a victory of party but . . ." to ". . . that here in earth God's work must truly be our own."

The complete model is taken from John F. Kennedy's Inaugural Address delivered on January 20, 1961, published in the anthology *To Turn the Tide* (New York: Harper & Row, Publishers, Inc., 1962), pp. 37-40.

Note the following points:

1. The subordination of the speaker's individual personality to his historic role. The "vertical pronoun" appears once in the second sentence, then not again until close to the end of the speech ("I do not shrink from this responsibility . . ."). Each time it quickly makes way for the larger, more characteristic "we." The central rhetorical device of the speech is this use of "we" with its gradually expanding range of reference. At the outset it is made to include more than one "party." It includes all Americans, so that when he says "This much we pledge," it is immaterial to ask whether he means the new administration or the "new generation": the two have become identified. Then, for a moment at least, "we" includes "those old allies whose cultural and spiritual origins we share" and it is uncertain at what point in the following paragraphs it relinquishes this added territory. Soon he directs his attention to "those nations who would make themselves our adversary" (not to "our enemies"; note that he reserves this harsher word for the abstractions "tyranny, poverty, disease and war itself," which are typically, "common enemies of man"). When, a few paragraphs later, he says "So let us begin anew," that recurring pronoun has grown to include "both sides," and their common mission has the sanction of Isaiah, a strikingly nonpartisan use of the Bible.

2. The definition of that historic role. Kennedy immediately identifies himself with America's past by linking that rare "vertical pronoun" with "the same solemn oath our forebears

prescribed nearly a century and three-quarters ago." He reminds us that the great issue in a changed world remains "the same revolutionary belief for which our forebears fought." The sense of historic process is implicit in his identification with "a new generation of Americans." The placement of himself and his audience in this process is most vivid in the paragraph beginning "In the long history of the world . . ."

3. His attempt to unite the factions of his audience into the consensus implied in his use of "we." Kennedy was preaching a very liberal, internationalist foreign policy, and he knew that his audience included conservative elements opposed to such a policy. Several very carefully constructed phrases show his efforts to conciliate these groups. Aid to poorer nations will be "to help them help themselves," not a handout, as conservatives fear. At the same time, it will be done simply "because it is right," a statement that would warm the heart of the most enthusiastic liberal. He has the liberal's desire to "help the many who are poor" because of his conservative determination to "save the few who are rich." Most famous is his accomodation of the liberal and conservative approaches to the enemy: "Let us never negotiate out of fear, but let us never fear to negotiate."

4. His poeticizing of the frustrating realities of international politics. The nature of the cold war, with its goal of containment rather than victory, has been a continous frustration to a nation which once thought itself invincible. Kennedy could not realistically promise victory, but he did try to

lend a kind of glory to the American posture, because this is what any political audience craves. He does this by invoking "a new generation . . . disciplined by a hard and bitter peace." Perhaps the most effective example of this rhetorical strategy is the long sentence near the end of the speech which begins, "Now the trumpet summons us again . . . ." Note how the rhetoric of battle transforms the uneasy, unsatisfying peace into a glorious struggle. It is a "twilight struggle," however, and that phrase makes the grey area between victory and defeat a romantic place where heroism is still possible. The call to this new kind of heroism is sounded again and again in such oratory phrases as "Let the word go forth," "Let every nation know," "Let us begin," and so on.

5. The air of seriousness and intelligence and the imputation of these qualities to the audience. The tone of the speech is earnest and straightforward. The rhetoric is polished, and there are many allusions to widely known and respected documents, most prominently to the Bible. In the generally high level of his discourse Kennedy implies a high regard for the intelligence and seriousness of his audience, an implication born out by his use of "we," discussed above.

Writing problem:

1. Brutus, Eisenhower, and Kennedy all use self-effacement in their public personae. Compare their different purposes and degrees of success in the use of this device.
2. Eisenhower and Kennedy both address themselves to the same sense of frustration in their audience (see point 4 under Kennedy.) Compare their attitudes as shown in their rhetorical stances. A knowledge of the historical background would help here, but is not absolutely necessary.
3. Discuss the relation of sincerity to rhetorical shrewdness in these three speeches. Which speech is the most contrived, the most skillful in its manipulation of the audience? Which is the most honest? To what extent is a carefully constructed persona a falsification of the self, and to what extent is it a clarification of the self in a given situation?
4. Both Brutus and Kennedy speak on a high plane and assume that their audience can respond intelligently. Why does Kennedy succeed in this while Brutus fails?